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ABSTRACT

Vocabulary development includes learning to recognize, comprehend, and produce alternative ways of communicating a word, an image, or a concept. Instruction in such language alternatives can increase the effectiveness of students' communication skills, making their vocabulary usage more appropriate, precise, descriptive, and interesting. Alternative language includes the following forms: figurative language, such as simile, metaphor, analogy, and idiom; affective language, such as connotation, imagery, euphemism, and sexism; and confusing language, such as visually confusing words, homophones, homographs, multiple-meaning words, and words that vary in space and time. Each type of alternative language has its own special factors affecting difficulty levels. (Appendixes include examples of the various types of language discussed.) (DF)

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SPECIFICATIONS OF CONTENT FOR VOCABULARY INSTRUCTION IN ALTERNATIVE LANGUAGE: FIGURATIVE, AFFECTIVE, AND CONFUSING LANGUAGE

Ann Humes and Bruce Cronnell

ABSTRACT

Figurative language, affective language, and confusing language are analyzed. Content is specified for vocabulary instruction in these areas.

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SPECIFICATIONS OF CONTENT FOR VOCABULARY INSTRUCTION IN ALTERNATIVE LANGUAGE: FIGURATIVE, AFFECTIVE, AND CONFUSING LANGUAGE

Ann Humes and Bruce Cronnell

Vocabulary development includes learning to recognize, comprehend, and produce alternative ways of communicating a word, an image, a concept. Instruction on such language alternatives can increase the effectiveness of students' communication skills because their vocabulary usage becomes more appropriate, precise, descriptive, and interesting.

A recent review of the literature in the area of alternative language (Humes, 1976b) found that surveys and studies support the inclusion of various forms of alternative language in a vocabulary development program. Further analysis (Humes, 1976a) suggested the four specific areas which should be included under a major topic of Alternative Language. One area is synonymous language. This area is so comprehensive that it has been treated in a separate document (Cronnell, 1977). Figurative language and affective language compose two of the three other categories suggested by the analysis. The final area includes language that confuses readers and listeners because of such distractors as multiple meaning, spelling, and dialect.

This paper discusses these three areas of Alternative Language (i.e., figurative language, affective language, and confusing language) and their subcategories. It also provides appendices which specify content for instruction on these three dimensions of Alternative Language.

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*This is one of five papers documenting the specifications for vocabulary development instruction. The present paper, the paper on context, and the paper on word structure specify the requirements for a a skills-based vocabulary program. The papers on synonyms and subject-area vocabulary specify the requirements for supplementary vocabulary instruction.

FIGURATIVE LANGUAGE

Figurative language is language that represents one concept in terms of another concept with which it is analogous at other than the literal level. Figures of speech in this section include simile, metaphor, analogy, hyperbole, oxymoron, substitution, and idiom. The substitution category consists of what is frequently labeled synecdoche and metonomy. The reasons for collapsing these two figures of speech under a new heading are explained in the section on substitution.

Simile, metaphor, analogy, and idiom are emphasized in this section. These devices merit special attention because they are prevalent in the language and are sometimes difficult to comprehend because of their complexity.

Each figure of speech is described and exemplified. Instructional emphasis is noted, and factors affecting levels of difficulty are listed.

SIMILE

A simile is a stated comparison between two essentially unlike entities. While a literal comparison juxtaposes entities that are generally equivalent on the basis of classification (e.g., dogs and cats are both animals), simile (as well as metaphor and analogy) compares two essentially unlike entities: A simile is a contrived comparison that suggests that the two disparate entities being compared are strikingly alike in some way. The similarity of the two incongruous entities created by the shared attribute may cause the reader to perceive

the comparison as startling or poetic. The entities compared may both be concrete, one entity may be concrete and the other abstract, or, as in the most difficult similes, both entities may be abstract (e.g., Joy is like a summer day).

The primary comparison element, which is generally related to the surrounding text, is here labeled comparison element$_1$. The other comparison element in a simile, the element brought purposely and solely into the context so that comparison element$_1$ can be compared with it, is here labeled comparison element$_2$. The attribute shared by the disparate comparison elements is generally a critical attribute of comparison element$_2$.

Similes begin with word signals that identify them as comparisons of simile construction. The more frequently used signals are as or like, but the signals do include than. The signal word than co-occurs with a comparative term (e.g., faster than, redder than), expressing the quality which is attributed to both elements of the comparison, which generally must be stated; e.g., Her hair (comparison element$_1$) is whiter than snow (comparison element$_2$); a critical attribute of snow is its whiteness, and this critical attribute is applied to comparison element$_1$.

When as is the signal word, it is paired with another as; however, the first as may be implied (e.g., cheeks as red as a rose vs. cheeks red as a rose). When as is the signal word, the abstract quality which is attributed to both comparison elements is explicitly stated. The descriptive word for this shared attribute (e.g., red in red as a rose) appears before the last as (which is the only as if the first as is implied).

The word like signals the presence of two kinds of simile constructions.* This signal may appear with a linking verb (e.g., His eyes are like stars, or She looks like a moonbeam). When the attribute which is to be considered characteristic of both elements of the comparison (e.g., the elements eyes and stars; she and moonbeam) is not stated, it must be generated by the reader; e.g., the reader must ask what feature of stars can describe eyes. Sometimes generating this attribute is precluded by the presence in the sentence of a qualifying clause or phrase that provides information about the feature to be attributed to both comparison elements (e.g., His eyes are like stars that twinkle brightly). In more difficult constructions such information is not present.

The other simile construction using like consists of a content verb + an adverbial modifier beginning with like; e.g., The dog walked like an inebriated clown.** In this construction the verb modified by the simile has a literal meaning. In other such verb + like constructions the verb usage is metaphorical (e.g., Her cheeks bloomed like a rose). In these constructions the verb itself expresses the quality being

*Like sometimes introduces a simile that modifies an adjective stating the quality that the comparison elements have in common (Her teeth are white like pearls). This is a colloquial use of like, with like functioning as a substitute for the more appropriate as. This construction is not included here.

**Similes with like plus a noun or pronoun that can function as an object of an object of a preposition modifying a verb are included here. While a case can be made for such constructions as elliptical clauses with understood verbs, these constructions are prevelent in literature and acceptable to many grammar authorities. The legitimacy of these like constructions is further supported in similes by the fact that like implies similarity, while as implies identity.

attributed to the comparison elements (e.g., cheeks = comparison element$_1$, rose = comparison element$_2$, and bloomed is the attribute, the similarity shared by the two comparison elements).

Similes are important figures of speech and are the easiest of the three frequently used figurative comparisons (i.e., simile, metaphor, analogy). Consequently, instruction not only should emphasize understanding the structure, but also should teach construction of similes through controlled sentence frames. Items for instruction on simile are listed and coded in Appendix A.

Factors Affecting Difficulty Levels

1. Familiarity of terms compared
2. Abstract/concrete pairing of comparison elements
   a. Both terms concrete
   b. One term abstract and the other term concrete
      1. abstract$_1$ with concrete$_2$
      2. concrete$_1$ with abstract$_2$
   c. Both terms abstract
3. Comparison signal word
   a. Than
   b. As
      1. as ... as
      2. first as implied
   c. Like
      1. like with linking-verb structure
         a. with information about quality attributed
         b. without information about quality attributed

2. like in adverbial constructions
   a. with literal verb
   b. with figurative verb

Examples

1. Her voice was sharp as a spear. (Abstract comparison element$_1$ + quality + as + concrete comparison element$_2$)
2. More rapid than eagles his coursers they came. (Quality + than + concrete$_2$ + concrete$_1$)
3. The beard on his chin was as white as the snow. (Concrete$_1$ + as + quality + as + concrete$_2$)
4. His cheeks were like roses, his nose like a cherry. (Concrete$_1$ + like + concrete$_2$)
5. He had a broad face and a little round belly,
   That shook, when he laughed, like a bowl full of jelly.
   (Concrete$_1$ + attribute verb-literal + like + concrete$_2$)
6. His droll little mouth was drawn up like a bow.
   (Concrete$_1$ + attribute verb-figurative + like + concrete$_2$)
7. Her temper was as hot as glowing charcoal. (Abstract$_1$ + as + quality + as + concrete$_2$)
8. His love was as gentle as a springtime breeze. (Abstract$_1$ + as + quality + abstract$_2$)

METAPHOR*

Whereas simile is a stated comparison, metaphor is an implied comparison between two disparate entities that are similar in some way.

*Personification is a type of metaphor and thus is subsumed under this category.

other concrete, or both may be abstract. As in simile, the shared similarity is generally a critical attribute of comparison element$_2$.

Three types of metaphors included for instruction are described below: (1) simple metaphors with linking verbs; (2) content-verb metaphors that either suggest the attribute shared by the entities being compared or are comparison elements themselves; (3) noun metaphors that reflect a characteristic of one of the two comparison elements or are comparison elements themselves.

Linking-verb metaphors

Some linking-verb metaphors consist of two stated comparison elements + the linking verb; therefore, both comparison elements are nouns (e.g., My lady is a rose). Sometimes information about the shared attribute is stated (e.g., My lady is a rose that is freshly pink). In more difficult metaphors of this subcategory of linking-verb metaphors, the attribute which is similar must be derived (e.g., The rains of spring are pearls).

The other subcategory of linking-verb metaphors is the noun + adjective type. This linking-verb metaphor appears less frequently than the noun + noun type. In this construction one comparison element co-occurs with the shared attribute, but without the other comparison element e.g., The flowers are thirsty. The second comparison element can be derived from the nature of the attribute: It is something that can be thirsty. However, this second comparison element may not need to be explicitly and specifically generated (1) if the only purpose of tha metaphor is to create an image and (2) if the attribute is characteristic of many possible comparison elements (e.g., thirst is a common attribute).*

*This comparison element + attribute structure can effect personification.

In such constructions the commonality of the attribute assures the recognition and thus success of the image.

Content-verb metaphors

The content-verb classification of metaphors has two subcategories. In one subcategory a comparison element co-occurs with a verb that suggests the attribute shared by the stated and unstated comparison elements. For example, one comparison element co-occurs with a verb attribute in the following sentence: The leaves are drinking rain. The word leaves is comparison element$_1$; are drinking is the verb attribute. The unstated comparison element$_2$ must be something that can drink. As previously noted, the second, unstated comparison element may not need to be explicitly and specifically generated in order to create an image; here, the commonality of the attribute assures the recognition and thus success of the image.

When the attribute applies to few possible comparison elements (perhaps only one), generating that comparison element is important to conveying the correct image. For example, in The wheels twinkle brightly, stated comparison element$_1$ is wheels and twinkle is the verb attribute. The reader must generate comparison element$_2$ (What twinkles brightly? A star--so the wheels look like stars) in order to appreciate and understand the metaphor's image.

In the second subcategory of content-verb metaphors, both comparison elements are present. One comparison element is stated by the verb, which has a familiar noun meaning. In the sentence The drums coughed

at regular intervals, comparison element$_1$ is drums and comparison element$_2$ is a cough. The attribute shared is the sound made. Sometimes a metaphorical verb is formed from a noun specifically for the metaphor, and that transformed verb is the second comparison element. For example, in the sentence John captains our house..., John is comparison element$_1$, and captain is comparison element$_2$. Captain is a noun that is transformed into a verb for this specific metaphor. The applicable attribute(s) of a captain must then be generated in order to comprehend the similarity implied by the metaphor. (Attributes in content-verb metaphor construction may be stated or unstated.)

Noun metaphors

Noun metaphors constitute the most difficult class of metaphors. A noun metaphor may function in various grammatical positions--as subject, object, modifier. If both comparison elements are stated, the reader may need to generate the feature that is alike for both terms. For example, a noun metaphor appears in this sentence: He preens the pure snow of his feathers. The noun metaphor snow is the object of preens. Snow, qualified by the modifier pure, is comparison element$_2$ (because it is not the primary comparison element, but the element brought to the context for the metaphor). Feathers is comparison element$_1$. The important critical attribute of pure snow that can also be an attribute of feathers is whiteness. Sometimes information about the attribute will appear in the sentence with the two comparison elements (e.g., He preens the pure snow of his feathers that are so white).

A noun metaphor may be constructed with one comparison element and an attribute as, for instance, in the following sentence: I saw the breath of the chimney (or I saw the chimney's breath). The possessive structure (i.e., of the chimney, or chimney's) ties together here comparison element$_1$, chimney, and the attribute, breath*. While a comparison element$_2$ can be generated (i.e., What has breath?), the commonality of the attribute assures the recognition of the image created by the metaphor.

Instruction for all three classifications of metaphor should focus on understanding the concept of metaphor. Constructing metaphors may be feasible within highly controlled sentence frames. Items for instruction on metaphor are listed and coded in Appendix A.

Factors Affecting Difficulty Levels

1. Length
2. Familiarity of terms
3. Abstract/concrete pairing
    a. Both terms concrete
    b. One term concrete and the other term abstract
        1. abstract$_1$ with concrete$_2$
        2. concrete$_1$ with abstract$_2$
    c. Both terms abstract

*In noun metaphors, a preposition such as of frequently ties together element + element or element + attribute.

4. Type of metaphor
    a. Linking verb
        1. structure
            a. noun-noun
            b. noun-adjective
        2. element/attribute stated or implied
    b. Verb metaphors
        1. type
            a. comparison element + attribute
                1. attribute applies to large number of concepts
                2. attribute applies to few or one concept
            b. comparison element + comparison element
        2. amount of information needed to process metaphor
            a. information stated
            b. information generated
    c. Noun metaphor Structure of metaphor
        1. structure of metaphor
            a. comparison element + comparison element
            b. comparison element + attribute
        2. presence or absence of information about similarity

Examples

1. His eyes were fiery coals. (Linking verb; $element_1$ + $element_2$)
2. The moon is a witch who casts a spell over the night.
   (Linking verb; $element_1$ + $element_2$ + attribute)

3. The hills are hungry for the sun. (Linking verb; element$_1$ + attribute)
4. I saw a star slide down the sky. (Verb metaphor; element$_1$ + attribute)
5. The crowd thundered its applause. (Verb metaphor; element$_1$ + element$_2$)
6. "Get to your places!" shouted the Queen in a voice of thunder. (Noun metaphor; element$_1$ + element$_2$)
7. We could hear the whispering of the willow trees. (Noun metaphor; attribute + element$_1$)

ANALOGY

An analogy compares two basically unlike entities on several points of similarity. Analogies are sometimes referred to as extended metaphors, although they may be composed of both similes and metaphors. An understanding of these two figures of speech is prerequisite to understanding analogy.

Analogies generally compare the abstract and unfamiliar with the concrete and familiar. Poetic analogies may create an effect by comparing the concrete with the concrete.

The actions and/or characteristics of one comparison element may be attributed to the other element. Very simple analogies may consist of either actions or characteristics. However, most analogies compare the elements on the basis of both actions and characteristics. In some analogies both comparison elements are stated. In others, one

element is stated and the other must be derived on the basis of the stated attributes, with the most difficult ones explicitly stating comparison element$_2$ rather than comparison element$_1$.

Instruction should focus on understanding analogy, although controlled sentence frames can provide students with the opportunity to create analogies. The length of individual analogies precludes a listing of items for instruction. The examples noted below are representative of the analogies that should be selected for instruction on this concept.

Factors Affecting Difficulty Levels

1. Length
2. Familiarity of comparison elements and their attributes
3. Emphasis of comparison
   a. Characteristics only
   b. Actions only
   c. Characteristics and actions
4. Content structure of analogy
   a. Comparison element + comparison element
   b. Comparison element + attributes
5. Figurative structure of the analogy
   a. Similes
   b. Metaphors
   c. Metaphors and similes

Examples

1. A political party is an army; it is vast and complex. It has battles to wage, and it will be held responsible for

the outcome. Would a wise general share his command? This would allow him to be frequently overruled. An army led in this way would be easily defeated. The political party must keep its leadership and chain of command. (Comparison element$_1$ + comparison element$_2$ + attributes; metaphors)

2. From the city window, 'way up high
I like to watch the cars go by.
They look like burnished beetles, black,
That leave a little muddy track
Behind them as they slowly crawl.
Sometimes they do not move at all
But huddle close with hum and drone
As though they feared to be alone.
They grope their way through fog and night
With the golden feelers of their lights. (Comparison element$_1$ + comparison element$_2$ + attributes; similes + metaphors)

3. A silver-scaled Dragon with jaw flaming red
Sits at my elbow and toasts my bread.
I hand him fat slices, and then, one by one,
He hands them back when he sees they are done. (Comparison element$_2$ + attributes; metaphors)

HYPERBOLE

Hyperbole is overstatement, exaggeration. This language device is used to intensify an impression or to create humor. The words

composing the hyperbole are greater in dimension (e.g., degree/amount, feeling, consequence) than words at the literal level. Contrast, for example, the hyperbole She was so mean that the sharks wouldn't have her with the literal statement She was very mean.

Hyperbole may involve one word, or it may extend through several sentences or an entire passage. Hyperbole's purpose and effectiveness can be perceived by the juxtaposition of short statements written at both the literal level and the hyperbolic level. Since the concept can be understood from simple one-word and single-sentence examples, instruction will be limited to such selections.

Instruction should emphasize understanding the concept of hyperbole. It can also teach students to create hyperbole through controlled sentence frames. The purpose of constructing hyperboles is to enhance understanding of the concept. Hyperboles that may be used in instruction are listed in Appendix A.

Factors Affecting Difficulty Levels

1. Length
2. Purpose
   a. Intensify
   b. Create humor
3. Dimension increased

Examples

1. I am starved. (Intensifies)
2. She scrubbed her doorstep into the ground. (Intensifies)
3. "Well, I'd hardly finished the first verse," said the Hatter, "when the Queen bawled out 'He's murdering the time! Off with his head!'" (Creates humor)

OXYMORON

Oxymorons are constructions of antithesis. They combine terms for contradictory and incongruous qualities and concepts to create a new and unusual subjective perceptual dimension (e.g., cruelty + kindness = cruel kindness). Oxymorons are composed of abstractions; however, many of the abstractions may be quite familiar and be experienced universally, although subjectively (e.g., pain and pleasure in the oxymoron painful pleasure).

An oxymoron is constructed with a content word and its modifier. The content word may be a noun or an adjective. The construction of the types included here consists either of adjective + noun or of adverb + adjective.

Instructional emphasis should be on understanding the concept of oxymoron, although controlled sentence frames can be utilized to assist students in creating oxymorons. This production can facilitate student understanding of the concept. Oxymorons of the adverb + adjective and adjective + noun type are listed in Appendix A.

Factors Affecting Difficulty Levels

1. Form class of terms in oxymoron
   a. Adjective-noun
   b. Adverb-adjective
2. Degree of familiarity of the abstractions within the construction

Examples

1. Love is bitterly sweet. (adverb-adjective)
2. The eloquent silence overwhelmed him. (adjective-noun)
3. The prisoner was an honorable thief. (adjective-noun)

SUBSTITUTION

Subetitutions are figures of speech which substitute something that is closely associated with an object or living being for the name of that object or being itself. This category consists of figures of speech that are usually labeled metonomy and synecdoche. These two categories are collapsed here under substitution for several reasons. First, authorities disagree about the need to separate these two figures of speech. Further, authorities disagree over what constitutes the definitive boundary between them. Finally, both metonomy and synecdoche are non-synonymous substitutions; the concept of substitution not only is comprehensible to students in the fourth- through eighth-grade range. but also is teachable without accommodating the complexities entailed in distinguishing between these two difficult abstractions.

In a substitution either the substituted word or its referent may be abstract or concrete. This difficult figure of speech involves different kinds of substitution. The name of a part may be given for a whole, or, less frequently, a whole is given for a part. Part/whole relationships also include substitution of the superordinate for the subordinate as referent (e.g., arms for rifles) and the subordinate for the superordinate (e.g., bread for food).

Substitution may also entail using a critical attribute of a concept rather than the term for the concept itself, such as the material (attribute) for the object (term/concept) made of it (e.g., rubbers for foot gear made of rubber; canvas for a sail made of canvas). Other substitutions may use a term associated with a referent (e.g., Beethoven for his music; sweat for hard labor).

Instruction should emphasize understanding substitution. The concepts and their relationships must be familiar, or students will not understand the substitution. Items for possible inclusion in instruction on substitution are listed in Appendix A.

Factors Affecting Difficulty Levels

1. Construction of substitution
   a. Part for whole (includes subordinates for superordinates)
   b. Whole for part (includes superordinates for subordinates)
   c. Attribute
   d. Association
2. Structure
   a. Concrete for concrete
   b. Concrete for abstract
   c. Abstract for concrete
   d. Abstract for abstract
3. Significance of substitute/referent relationship
4. Degree of familiarity with substitute and its referent

Examples

1. Mouths to feed for people to feed (part/whole).
2. Plant for administrators of plant (whole/part)
3. Hands for helpers (part/whole)
4. Arms for rifles (superordinate)
5. Silver for table service made of silver (attribute)
6. Grandstand for audience (association)

IDIOMS

An idiom is a set of two or more words with a meaning that differs from the combined literal meanings of the individual words. An extreme example is kick the bucket (meaning "to die"), which entails neither foot movement nor a pail. Two common categories of idiomatic language are important forms of figurative language and are included for instruction. These categories are two-word verbs and compounds.

Two-word verbs

A two-word verb idiom is composed of a verb and a preposition (often called a "particle"). These idioms are metaphorical uses of verbs followed either by prepositions or by adverbs homographic with prepositions (e.g., up as a preposition or an adverb). For example, the literal meaning of look up is "to raise the eyes upward," as in "look up from a book," "look up at the bird in the tree." However, as a two-word idiomatic verb, it may mean (1) "search for," as in "look up a word," (2) "call on," as in "look up a friend," or (3) "improve," as in "business is looking up."

Context often provides information to distinguish between literal and figurative uses of two-word verbs, but sometimes the distinction is less clear. For instance, "I was angry with my friends and jumped on them" is probably metaphorical, but jumped on could be ambiguous in other frames (e.g., "The sheriff was angry with the outlaws and jumped on them").

Instruction should emphasize understanding the concept of two-word verb idioms. The items for instruction on idioms which are listed in Appendix A are derived from Crowell (1960).

Factors Affecting Difficulty Levels

1. Number of meanings of two-word verb
2. Closeness of metaphoric and literal meanings
3. Distinction between metaphoric and literal uses

Examples

1. hold up ("rob," "delay, stop")
2. take after ("resemble")
3. pull off ("succeed")

Compounds

A written compound is a single word composed of two or more independent words. Some compounds are hyphenated. Only compound nouns, the most common kind of compound, will be included for instruction.

Compound nouns are classified according to the related underlying sentence or phrase from which they may be derived; e.g., The ball is soft = softball (Lees, 1963). The examples below are listed according to the categories commonly found in the compounds listed by Rhode and Cronnell (1977).

In idiomatic compounds the meaning is indirect: While a greenhouse is neither green nor a house, it is a place where green plants are housed. In some idiomatic compounds various forms of figurative language may be used; e.g., substitution (longhorn, sweetheart), simile (bulldog), metaphor (daybreak).

Instruction should emphasize understanding the concept of idiomatic compounds. Items for instruction are listed in Appendix A.

Factors Affecting Difficulty Levels

1. Kind of figurative language
2. Form of underlying sentence or phrase
3. Changes from underlying form to compound

Examples

1. Verb + particle: Someone Xs Y ... = XY (cf., two-word verbs):
   Someone holds up a bank = holdup
2. Subject + predicate, adjective, or nominative
   The X is Y = YX: the ball is soft = softball
3. Possessive: The X has (a) Y
   a. XY: The sheep has a skin = sheepskin
   b. YX: The boat has a sail = sailboat
4. Subject + verb: The X Ys (...)
   a. XY: The night falls = nightfall
   b. YX: The wood drifts = driftwood
5. Verb + object: Someone/Something Xs the Y
   a. XY: Someone draws the bridge up = drawbridge
   b. YX: Something picks teeth = toothpick (Note change from plural teeth to singular tooth.)
   c. YXer: Something scrapes the sky = skyscraper
   d. YXing: Someone taps wires = wiretapping
6. Subject + object of preposition: The X is preposition (the/a) Y = YX
   a. for: The pole is for a flag = flagpole
   b. location: The light is from the moon = moonlight
   c. like: The fly is like a dragon = dragonfly

7. Verb + object of preposition: Someone/Something Xs (noun) preposition (the/a) Y

   a. XY: Someone stores things in the room = storeroom

   b. YX: Someone walks on the moon = moonwalk

AFFECTIVE LANGUAGE

This section on Affective Language focuses on alternative language that (1) creates an emotional response because of its connotation, imagery, or sexism, and (2) avoids emotional response through euphemisms.

Because they are more complex concepts, connotation and imagery receive more emphasis than sexism or euphemism. In addition to having structural complexities, connotation and imagery pose perceptual difficulties because they are based on subjective experience: A connotative word or an image that is perceived as positive by the general population may be perceived as negative by individual readers or listeners because of different backgrounds of subjective experience. Thus affective language cannot be described so definitively as is figurative language, because its nature is more effect than structure.

Connotation, imagery, emphemism, and sexism are discussed below. Instructional emphasis is noted, and factors affecting levels of difficulty are listed. Individual items for instruction on these concepts are listed in Appendix B.

CONNOTATION

Connotation refers to the affective implications of a word beyond its denotative meaning. For example, the word <u>house</u> is relatively free of connotations. The word <u>home</u> has the same denotative meaning, but it generally connotes warmth, safety, love, and family.

Connotative words emphasize certain characteristics of a referent or reveal the author's attitude toward it. The same referent may be

labeled as a public servant or as a politician, but the contradictory emotional overtones of these terms reveal different attitudes and emphasize different characteristics. Ideas and entities to be favored are described by words with positive connotations that will arouse favorable reader reactions. Ideas and entities not to be favored are described by words with negative connotations.

The perception of neutral concepts can be influenced by placing them in frames that give them connotations. The concept village is neutral; however, the following context gives positive connotations to this word:

The village was brightly decorated for the festival.

Conversely, village acquires negative connotations from this context:

The village was shadowy and reeked of dank odors.

Whether the connotative language is positive or negative, it must be appropriate and consistent. Thw words rushed and languidly do not fit this requirement in the sentence The two men rushed along, languidly following the ambling crowd. When the juxtaposition of such incongruities is deliberate (and appropriate), an ironic or oxymoronic effect may be created; e.g., He has given me one beautiful headache. Sometimes such incongruities effect a shock of humor; e.g., The cook is preparing a tasty dead cow.

The concept of connotation can be introduced in context, using current headlines with connotative language. Neutral translations should be juxtaposed to these headlines to explain and dramatize the effect of connotation. Instruction can then focus on individual sets of related words with negative and/or positive connotations. Appropriate

sets of words are listed in Appendix B. These sets of connotative words are organized according to their function as nouns, verbs, or modifiers. Verbs are generally sequenced later than nouns and modifiers because their connotations are often more complex. The columns for negative and positive words are frequently disproportionate because concepts do not have an equal number of alternative labels with negative and positive connotations. Furthermore, some concepts will have only negative or only positive alternatives, although any word can acquire either positive or negative connotations through an individual's perceptual experience.

Appendix B also includes a set of neutral concepts to be placed in connotative frames.

Instruction on connotation in context can be sequenced after instruction on the individual word sets. This contextual instruction can focus on advertisements which students analyze for connotative language. Students can also create their own connotative advertisements.

Factors Affecting Difficulty Levels

1. Context
2. Length
3. Language level
4. Part of speech

Example

1. Word set: thin (neutral), slender (positive), skinny (negative)

IMAGERY

Connotative terms stimulate direct emotional responses. Images evoke sensory responses which may then cause emotional responses drawn

from the reader's experience. Reference to a rose might evoke a visual image of a rose and an olfactory image of its fragrance. These images might then be associated with the summer days when roses bloom, and thus with the reader's affective experience with summer days.

Imagery is not constructed from words for abstract ideas. It consists of words that evoke one or more of the five senses; an image may simulate a picture readers or listeners can see or suggest an experience they might hear, feel, smell, or taste. Contexts with sensory imagery frequently include connotative language that intensifies the positive or negative emotional effects of the imagery. A repeated image pattern may provide readers or listeners with clues to thematic structure.

Since images relate to the five senses, they are labeled visual, auditory, tactile, olfactory, and gustatory imagery. These image types are discussed below, with comments about any significant pattern of connotation "indigenous" to a particular kind of sensory imagery.

Visual Imagery

Visual images are created by using one of three kinds of words: (1) words referring to qualities that are experienced "universally" (e.g., color), (2) words labeling concrete objects, and (3) words describing actions that can be envisioned (e.g., a kite's flying). The images evoked by these words may either be still-life portraits or pictures of actions. While some images may be broadly classified as action images, the so-called action is quite passive; e.g., Great billows of gray smoke darkened the blue sky. Frequently the image combines both unmoving objects and actions.

The structure of many visual images involves simile and metaphor; e.g., The blimp looked like a whale flying over the stadium. Some metaphors, particularly verb metaphors, have been used so often to describe specific types of visual images that perceiving these verbs as metaphors is sometimes difficult. For example, in the sentence/image The smoke curled from the chimney, the verb curled has been used so frequently for this image of smoke that readers and listeners tend to perceive it as literal rather than metaphoric.

Auditory Imagery

Auditory images use terms for specific and distinct sounds (e.g., sing). They also tend to incorporate onomatopoetic words to convey sensory impressions of cacophonous and euphonious sounds (e.g., plink, whirr). The structures of many auditory images are complex because they entail similes and metaphors. Frequently these metaphors and similes are further complicated by the presence of the onomatopoetic words. These onomatopoetic words sometimes blur the distinction between metaphoric and non-metaphoric use of language.

The words sound and hear and terms synonymous with or more specific than sound and hear are prevalent in contexts with auditory images. The terms may be literal or metaphoric. Sound as a noun may be replaced by such terms as noise, tone, din, tumult. Sound as a verb may be replaced by such terms as resound, reverberate, call out, voice, ring, echo. Hear may be replaced by terms like regard, attend to, apprehend, listen, hearken.

Tactile Imagery

Tactile imagery is the most complex category of sensory imagery (1) because tactile images are so subjectively experienced that sometimes they seem arbitrarily categorized as tactile and (2) because this broad label encompasses different kinds of "tactile" sensory images. Under "tactile" is subsumed a potpourri of images that relate both to the transitive verb feel when it has a meaning of "to touch" something and to the linking verb feel when it refers to experiencing sensation.

Tactile images include those in which the human sense actively experiences another object (e.g., Lynn stroked the rabbit's soft, fluffy fur) and those in which an external "entity" acts on the human or other animate being (or an entity perceived as animate in the context); e.g., The gentle breeze softly brushed his cheek. Some tactile images can be described as experiences of temperature (e.g., cold blast), dryness/wetness (soggy shoes), or pain (stinging). Another group includes tactile images that refer to kinesthetic responses or behavior generated by the emotions (e.g., shuddered).

Simile and/or metaphor occur frequently with auditory images, and metaphor often appears in the form of personification; e.g., in the sentence The old rocking chair shuddered, the rocking chair is metaphorically personified as having the human capability to shudder. Another prevalent figurative-language construction consists of the verb feel plus a like simile. In some sentences the image describes the way something feels to the sense of touch; e.g., The freshly paved tar felt like molasses under our feet. In other contexts this figurative-language construction may also suggest experiencing a sensation or a state of being; e.g., Mary felt like a limp dishcloth.

Olfactory Imagery

Olfactory imagery is not so complex as some other types of imagery, since the human sense of smell is not so fully developed as, for instance, the sense of sight. Another reason for this relative simplicity is that metaphor and simile are relatively insignificant in olfactory images. Perhaps these figures of speech are relatively insignificant because odor itself is such a salient attribute of any concept to which it is critical that it cannot easily be disassociated and utilized as an attribute of similarity for comparing dissimilar entities.

Positive olfactory images are associated with the odors of food, condiments, nature (e.g., flowers, grass), perfume, and cleanliness (e.g., freshly washed clothes). Negative images are associated from references to spoiled food, disintegrating or decimated objects (e.g., dead bodies), destruction in nature (e.g., burning objects), and dirt.

Connotative referents for the word smell usually co-occur in the context with the description of what is smelled. The synonyms scent, fragrance, and aroma occur in positive images. Fumes, odor, stink, and stench occur in negative images. Smell itself occurs in both positive and negative contexts, but it occurs more frequently with negative images. Startling and poetic effects may be created by juxtaposing negative forms of smell with positive images; e.g., fumes of poppies.

Certain verb types characterize the context of olfactory imagery. One verb group suggests movement of odors past the nose (e.g., drifted, wafted). The other verb group consists of fill and related words (e.g., filled the air, permeated the room).

Gustatory Imagery

Gustatory imagery is also relatively simple. Gustatory images focus on specific foods, spices, and flavors (e.g., chocolate), and on the tastebud sensations of sweet, sour, bitter, and salty. Temperature is another dimension characteristic of gustatory images. Some gustatory images involve a tactile-taste image; e.g., in the taste of rich fudge with the texture of smooth cream, the image texture of smooth cream is a tactile-taste image rather than a simple tactile image because it is experienced through gustatory equipment, the tongue and tastebuds.

Instruction in imagery should first present and practice each type of image separately. Then two or more kinds of imagery can be combined in one or two sentences. Finally passages which combine a variety of imagery should be analyzed by students.

While an organized and sequenced list of images in context appears in Appendix B, additional images may be needed to provide ample practice. A sample set of the type of passages to be used in whole-passage analysis is also presented in Appendix B.

Factors Affecting Difficulty Levels

1. Kind of imagery
2. Literal/figurative structure
3. Level of language used
4. Variety of imagery
5. Length of context

Examples

1. The violet's leaves looked like purple velvet. (visual)
2. The brightly colored flowers danced in the breeze. (visual)
3. The man snored and snorted. (auditory)
4. The dentist's drill sounded like a buzz saw. (auditory)
5. The freezing wind felt like prickly pine needles against my skin. (tactile)
6. A nice warm shiver ran through poor William. (tactile)
7. The scent of pine trees and campfires filled the air. (olfactory)
8. The tangy taste of cold lemonade refreshed him. (gustatory)

EUPHEMISM

Euphemisms are inoffensive words or phrases that substitute for upsetting words. A euphemism is an indirect way of saying something for which the direct word seems too harsh. A euphemism provides a way of avoiding reality. Euphemisms are common in English for body functions, sex, and death. Such circumlocution may make a passage incomprehensible to a reader who is unaware of euphemisms. For example, the following passage would be quite confusing to a student who did not perceive the euphemisms for death:

> It didn't much matter anyhow, now that Rebecca had gone on to the Promised Land. But that would be all right, too, for he would be going to get her soon. It would be just as when he had always come back from the wilderness and she would be waiting in the cabin door. They would be moving on together into the happy valleys.

Euphemisms for death comprise the only category that can be tastefully included for instruction. The euphemisms range from sentimental and poetic expressions to slang and flippant expressions. Many are similes

or metaphors suggesting departure, sleep, or rest. Pound (1936) served as a source for these euphemisms. The objective of instruction on euphemisms is to teach the concept of this type of alternative language. Since understanding the concept is not difficult, this segment of the instruction should be relatively brief.

Factors Affecting Difficulty Levels

1. Structure
2. Length
3. Language level

Examples

1. He was laid to rest.
2. She passed to her reward.

SEXIST LANGUAGE

Sexism refers to the discrimination and concomitant stereotyping of males and females on the basis of gender. Language that reflects this stereotyping should be restructured to elminate the sexism. Sexist language includes such dimensions as aggressive/passive expressions and language characteristically used in traditional role playing. However, vocabulary development instruction on sexism is limited to sexist language that "manifests" sexism by the absence of feminine generic terms. Such language ignores women and girls (1) through the use of the pronoun he as the referent for a singular pronoun of indeterminate or mixed sex, (2) through the use of man for humankind, and (3) through the use of compounds with male component words when the compound may refer to either sex (e.g., congressmen).

Instruction on alternatives to sexist language can first introduce the concept through the use of this item, which ironically denounces other forms of discrimination while discriminating itself on the basis of gender:

> To form groups or clubs on the basis of interests or activities is fine; but to discriminate on the basis of race, religion, or color is ridiculous and stupid. All men of good conscience should boycott all groups, clubs, or activities that still perpetuate these childish customs.

A non-sexist translation should be juxtaposed to the sexist item:

> To form groups or clubs on the basis of interests or activities is fine; but to discriminate on the basis of race, religion, color, or sex is ridiculous and stupid. All people of good conscience should boycott all groups, clubs, or activities that still perpetuate these childish customs.

Students should receive instruction that teaches them to recognize sexism and provides them with techniques for rewriting to eliminate sexist language. Students can revise passages with masculine pronouns for indeterminate sex by using the plural forms (e.g., they rather than he). This same technique can be used to revise expressions that use the generic (e.g., people rather than man). Appendix B lists an abbreviated sample set of passages with both sexist and concomitant non-sexist alternatives. These passages are sequenced for difficulty.

Students should also learn non-sexist alternatives for sexist compounds (e.g., firefighter for fireman). Appendix B lists a large set of sexist compounds and their non-sexist alternatives first by type of compound and then by difficulty within that set.

Factors Affecting Difficulty Levels

1. Language level
2. Length
3. Stress pattern in compounds

Examples

1. Sexist language (Indeterminate): Everyone closed his book and went home.

   Alternative: The students closed their books and went home.

2. Sexist language (Generic): Man is born free.

   Alternative: People are born free.

3. Sexist language (Compound): policemen

   Alternative: police officer

CONFUSING LANGUAGE

Confusing language generally consists of words that are open to two or more meanings. Since most words may have more than one meaning, only cases of rather substantial meaning differences are covered in this section.

Confusing language is organized into five categories. These categories increase in difficulty as the words become less distinct and thus become more confusing. The first section includes words that are visually (and often aurally) confusing, although they are visually and aurally different; e.g., accent-ascent-assent. The second section includes homophones--words that are aurally the same, but visually distinct; e.g., meat-meet. The third section covers homographs--words that are visually the same, but aurally distinct; e.g., lead: /lid/ or /led/. The fourth section includes words that are the same visually and aurally, but have distinct meanings; e.g., trunk of a tree or trunk of an elephant. The final section also includes words with distinct meanings, but in addition they have special meanings related to differences in space and time; e.g., in England lift means "elevator"; originally meat (as in meat and drink) meant "food."

Visually confusing words, homophones, homographs, multiple-meaning words, and words that vary is space and time are discussed below. Instructional emphasis is noted, and factors affecting levels of difficulty are listed. Individual items for instruction on these concepts are listed in Appendix C.

VISUALLY CONFUSING WORDS

While the words in this section are distinct in sound, spelling, and meaning, the words within each set have similarities: They are all similar in spelling; most are similar in pronunciation; some are also related in meaning.

Instruction should focus on the concept of visually confusing words.

Factors Affecting Difficulty Levels

1. Grade level at which word is known (based on Rhode and Cronnell, 1977; Carroll, Davies, and Richman, 1971)
2. Orthographic characteristics

Examples

1. coral-corral
2. barbaric-barbarous

HOMOPHONES

A homophone is a word with a single pronunciation, but with two or more spellings; each spelling corresponds to a different meaning; e.g., slay-sleigh. While a majority of homophones are monomorphemic (i.e., the homophone contains only one morpheme, as in the previous example), a number of homophones are bimorphemic (i.e., the homophone contains two morphemes); e.g., one spelling for /sayd/ is sighed (sigh plus -ed) and the other spelling is for the monomorpheme side.

The homophones specified in Appendix C for instruction are derived from those listed in Cronnell (1970) and are included if they also occur in Rhode and Cronnell (1977).

Factors Affecting Difficulty Levels

1. Grade level at which word is known
2. Words monomorphemic/bimorphemic
3. Number of homophonous sounds
4. Number of different spellings

Examples

1. road-rode
2. find-fined
3. to-too-two

HOMOGRAPHS

A homograph is a word with one spelling, but two pronunciations corresponding to different meanings; e.g., bow: /bo/ or /baw/. The homographs used here are those listed in Rhode and Cronnell (1977).

Differences in pronunciation can be grouped into four categories:

1. vowel differences; e.g., read: /rid/, /red/
2. voicing differences; e.g., use: /yus/, /yuz/
3. stress differences (see below)
4. miscellaneous differences (often combining two of the above categories)

The greatest number of homograph pairs are differentiated on the basis of stress, the third category above, with attendant differences in the pronunciation of the vowels. A major group of stress-difference pairs includes two-syllable words in which the first syllable is a prefix. The first syllable receives primary stress and the second syllable receives secondary stress when the word is a noun or an adjective; e.g., convict: /kánvìkt/. When the prefixed word is used as a verb, the first syllable is unstressed (with /ə/ or /ɪ/ as the

vowel) and the second syllable is stressed (with a vowel pronunciation generally the same as in the noun or adjective); e.g., convict: /kənvíkt/. In some cases, the stressed first syllable, the prefix, is pronounced the same in all listed homographs; e.g., ex-: /ɛks/; in other cases the stressed first syllable has two pronunciations; e.g., pro-: /pra/ (project), /pro/ (protest). When the prefix contains the vowels /ʌ/ or /ɨ/, minimal pronunciation change occurs when the syllable is unstressed; e.g., sub-: /sʌ́b/, /səb/ (subject); dis-: /dís/, /dɪs/ (discard).

A second major kind of stress differentiation occurs in three- and four-syllable words ending in ate. The verb form receives secondary stress on the ate syllable (which is pronounced /eɪt/), while the noun or adjective form receives no stress on the ate syllable (which is pronounced /ɪt/); e.g., graduate.

The two pronunciations of a homograph may be related in meaning. This consideration permits generalized statements about meanings for pairs of stress-change words in which the semantically basic form is the verb. Seven categories are found to exist:

1. Persons:

   a. If you X someone, that person is an X; e.g., initiate.

   b. If someone Xes, that person is an X; e.g., rebel.

2. Objects: If you X something, that thing is an X; e.g., insert.

3. Adjectives: If you X something, that thing is X; e.g., separate.

4. Acts: If you X something/someone, that act is called (an) X; e.g., protest.

5. Results: If you X something, the result is an X; e.g., record.

6. Containers: You X something/someone in an X; e.g., confine.

7. Means: You X something with an X; e.g., permit.

Instruction can provide students with an understanding of these kinds of homographs, using the items for instruction listed in Appendix C.

Factors Affecting Difficulty Levels

1. Grade level at which word is known

2. Kind of pronunciation difference

3. Number of syllables

4. Relationship between meaning of the two pronunciations

Examples

1. primer: /prímər/, /práymər/

2. graduate: /grájuèt/, /grájuɪt/

MULTIPLE MEANING

Many words have more than one meaning. These words may be confusing when the meaning intended by the writer is not the meaning that is decoded by the reader (e.g., Did you bring the kid?, when kid can refer to a child or a goat). Such errors are particularly frequent when the writer's meaning is not the most familiar meaning.

For many multiple-meaning words, some semantic information can be derived from its basic meaning. A meaning may be an extension of a basic meaning (e.g., a walk in baseball is related to a walk down the street). In other cases a meaning may be a metaphorical extension of a basic meaning (e.g., the face of a clock as related to the face of a person). In still other instances, the semantic field is constant, but the word may occur in two parts of speech (e.g., a dance is an act of dancing--or to dance is to do a dance).

However, the difference in meaning is often much more extensive (e.g., a nail on a finger and a nail for use in carpentry). Sometimes the meanings of a word may be related, but they refer to such different objects, actions, or qualities that the relations are obscure (e.g., an astronomical star and a media star). Words with these more extreme differences in meaning will serve as the basis of instruction. (Such words are sometimes called "homonyms." However, since this term is also used to mean "homophone" or "homograph," it should be avoided in instruction.)

While instruction is based on a specific set of words, it should be directed at increasing students' awareness of multiple meanings of words. It should develop skills in identifying words used with unfamiliar meanings and in using a dictionary to determine meanings of multiple-meaning words.

Factors Affecting Difficulty Levels

1. Same/different part of speech
2. Familiarity of meaning (based on Dale and O'Rourke, 1976)

Examples

1. saw: a tool, did see
2. spell: to write a word, to relieve

WORDS THAT VARY IN SPACE AND TIME

Words do not exist in a vacuum; their meanings depend on the particular users of the language. Words may thus differ dialectally in space and etymologically across time. Such variation frequently produces words that are confusing. This alternative language is less important for production than it is for reception--recognizing the meanings of words as used in different times and places.

Speakers in various regions of the English-speaking world may use different words for the same concepts. A writer or speaker of one dialect may confuse the reader or listener of another dialect, for comprehension depends on recognizing and interpreting the other dialect. Regional dialect differences to be covered in instruction are of two types. One type consists of those dialect differences found internally within the United States (and often Canada); usually one term is the

standard and found in all parts of the country (e.g., frying pan), with the other word(s) found only in a limited area (e.g., skillet, spider). Currently such regional terms are generally found in less contemporary uses of language.

The second kind of dialect difference to be covered in instruction is international difference, to be exemplified only by British and Australian forms. Sometimes the word is different from the one in American use (e.g., Australian swagman for "tramp" or "hobo"); sometimes a familiar word is used, but with completely different meaning (e.g., British bonnet for "hood of a car").

Historical change also effects variation. Some words drop out of use, especially if they refer to obsolete objects or concepts; e.g., wainwright, phaeton. Other words continue in use, but with different meanings; e.g., fond no longer means "foolish," let no longer means "hinder."

Instruction in words that vary in space and time will not attempt to be inclusive, but rather will suggest to students the possibility of such variation. In this respect, dictionary use will be emphasized, especially for recognition of the status labels obsolete and archaic.

Factors Affecting Difficulty Levels

1. Familiarity of words
2. Distance in time/space
3. Words homographic/non-homographic with other known words

Examples

1. lollipop/sucker
2. hauberk
3. quick ("living")

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APPENDIX A

FIGURATIVE LANGUAGE

I. SIMILE

In the sentences under each simile type, the numbers 1 and 2 represent comparison element$_1$ and comparison element$_2$. The letter A represents attribute.

SIMILES WITH SIGNAL WORD *THAN*

Tom has eyes (1) bluer (A) than the sky (2).

Her coat (1) is greener (A) than grass (2).

Kim (1) is taller (A) than a pine tree (2).

This stale cake (1) is harder (A) than a brick (2).

Jane (1) is meaner (A) than a wildcat (2).

His hair (1) is redder (A) than a fire truck (2).

Nancy (1) is thinner (A) than a scarecrow (2).

Barry (1) is quicker (A) than a roadrunner (2).

The baby's hair (1) was softer (A) than a floating cloud (2).

My little brother (1) is smaller (A) than a thimble (2).

SIMILES WITH SIGNAL WORD *AS*

Similes with *as...as*

The cow (1) was as fat (A) as a blown-up balloon (2).

Helen's hair (1) is as yellow (A) as corn (2).

That fly (1) is as dead (A) as a doornail (2).

A sapphire (1) shines as blue (A) as heaven (2).

And away she (1) ran, as swift (A) as a runaway truck (2).

Without his glasses on, Fred (1) is as blind (A) as a bat (2).

The snow made the fields (1) as white (A) as a sheet (2).

The roses (1) are as pretty (A) as sunshine (2).

We (1) were as happy (A) as kittens (2) with a ball of yarn.

Similes with *(as)...as*

Finally the sky (1) grew black (A) as ink (2).

When Molly finished painting the room (1), it (1) was green (A) as grass (2).

My grandmother (1) is wise (A) as an owl (2).

The daisies (1) in the field are fresh (A) as the morning (2).

She (1) is calm (A) as a clock (2).

SIMILES WITH LINKING VERB AND SIGNAL WORD *LIKE*

Similes with attribute stated

The tropical fish (1) are like little jewels (2) that sparkle with many colors (A).

When I have to make a speech, my tongue (1) feels like a cork (2) that is stuck in a bottle (A).

He (1) looked like a jack-o-lantern (2) with that wide grin on his face (A).

When we give the dog a bath, he (1)'s like an eel (2), he's so slippery (A).

The people (1) on the streets seem like bundles of wool and fur (2), all wrapped for the cold (A).

In the dark, the ivory keys of the piano (1) seemed like a face (2) filled with grinning teeth (A).

The clown's nose (1) looked like a shiny red apple (2).

The sound (A) of rain (1) on the roof at night is like a lullaby (2).

There are so many holes (A) in my umbrella (1) it looks like Swiss cheese (2).

Similes without stated attribute

The wild mushrooms (1) are like tiny umbrellas (2) growing under the trees.

The critic said the comedian's nose (1) is like a ski slope (2).

Because top hats (1) looked like stove pipes (2), people nicknames them stovepipe hats.

The hippopotamus (1) resting in the river looked like a boulder (2).

The blimp (1) flying over the stadium looked like a whale (2).

When I picked the violet, its petals (1) looked like purple velvet.

The foam (1) on the small waves looked like popcorn (2).

The fire in the fireplace made the room (1) feel like a bath (2).

When Patsy wants you to agree with her, she (1)'s like a steamroller (2).

The new baby (1) is like a flower bud (2).

The breeze (1) blowing across the garden was like perfume (2).

We learned the equator (1) is like a belt (2) around the earth when we studied geography.

Your laughter (1) is like jam on toast (2).

The puddles (1) are like smiling faces (2).

Today (1) is like a violet (2).

SIMILES WITH CONTENT VERB AND SIGNAL WORD *LIKE*

The sun made the water (1) sparkle (A) like a diamond (2).

John (1) exploded (A) like a firecracker (2) when he saw his wrecked bike.

The trees (1) swayed (A) like dancers (2) to the music of the wind.

The wind (1) was singing (A) like a bluebird (2).

She (1) came up through the trap door (A) like a jack-in-the-box (2).

The new jet fighter (1) glittered (A) like a silver coin (2).

The crowd (1) rushed (A) by us like a huge wave (2).

The cars (1) on the streets are honking (A) like geese (2).

The newly tuned automobile engine (1) purred (A) like a kitten (2).

Nina is spoiled because she (1)'s always been treated (A) like a princess (2).

Before long the rain (1) was pounding (A) down like jungle drums (2).

Thunder (1) echoed (A) like cannon shots (2) across the swamp.

The dainty butterflies (1) whirled and fluttered (A) like graceful ballet dancers (2).

The typist worked so quickly that the typewriter (1) sounded (A) like a jack hammer (2).

Cattle (1) poured (A) like a reddish brown stream (2) through the gates of the stockyard.

We were so hungry after the hike that our lunch (1) vanished (A) like a snowman (2) in the hot sun.

Jacob waved to his friend before, like a sinking ship (2), the monster (1) disappeared (A) beneath the waves.

Before we knew it, a big mean wind (1) was racing (A) out of the north like a runaway train (2).

Like jagged fire swords (2) the lightning (1) ripped (A) through the skies.

II. METAPHOR

In the sentences under each metaphor type, the numbers 1 and 2 represent comparison element$_1$ and comparison element$_2$. The letter A represents attribute.

LINKING-VERB METAPHORS

Noun + noun

Our eyes (1) are windows (2) through which we look out on the world (A).

The people (1) were ants (2), crawling along in a line (A), in one door and out the other.

The dishonest company (1) was a leech (2), sucking life (A) from the people who worked for it.

He (1) was an angry stick of dynamite (2) about to explode (A).

A good habit (1) is a strong tree (3) bearing tasty fruit (A).

My heart (1) is a little clock (2) that ticks all day (A).

A spinning top (2) was she (1), twirling and whirling (A) around the icy pond.

The center of the city (1) was a beehive (2) of activity (A).

The racing boat (1) is a white bird (2) flying (A) across the sea.

The sun (1) was a great golden coin (2), a thing of rare beauty which would soon be spent (A).

Stella (1) is a walking dictionary (2).

The road (1) was a ribbon (2) of moonlight...

Your hair (1) is spun silk (2).

His balloons (1) were giant ripe strawberries (2) floating in the sky.

The sun (1) was just a dim, red candle (2) hanging in the sky.

My fingers and toes (1) are strange little people (2) with blank faces.

The still lake (1) is a mirror (2) for the trees.

The lightning bugs (1) are lamps (2) in the night.

I was so nervous my stomach (1) was a knot (2).

The garden (1) was a jungle (2) because no one had cared for it in a long time.

The dictionary (1) is a gold mine (2) of information about words.

Leafless trees (1) in winter are skeletons (2) of trees in summer.

Eyes (1) are mirrors (2) of the soul.

The clerk (1) is a sly fox (2).

The night air (1) was sweet perfume (2).

Her thoughts (1) are an open book (2).

The crowd (1) was an angry sea (2) of people.

The Johnstown Flood (1) was a nightmare (2) for the people of that Pennsylvania town.

Saturday's lovely weather (1) was a green light (2) for our trip to the beach.

Student exchange programs (1) are bridges (2) between different countries.

For a time, the city of Athens (1) was the queen of the cities (2) of ancient Greece.

The Revolutionary War (1) was a red light (2) to England's plans for the new country.

In the 1920's, Paris (1) was a magnet (2) for artists of all nations.

Some people say the Smithsonian Institute (1) in Washington D.C. is our people's attic (2).

Noun + adjective

In autumn, the leaves (1) are tired (A).

The sky (1) is angry (A) at the clouds.

My pen (1) is balky (A).

The flowers (1) feel exhausted and hot (A) from being in the summer sun.

The flag (1) is proud (A).

The ringing telephone (1) is crazy (A).

His thoughts (1) are gentle (A).

Jealousy (1) is ugly and sneering (A).

CONTENT-VERB METAPHORS

Verb is attribute

The thunder growled during the storm.
1 A

The office hummed with activity this morning.
1 A

The strings sang when the tennis ball hit the racket.
1 A

The rocket breathed a trail of fire at lift-off.
1 A

The stream spoke as it bubbled over the rocks.
1 A

The woods were dressed in bright fall colors.
1 A

Stars looked down at the summer music program in the park.
1 A

The tide swept in and scoured the beach free of shells and pebbles.
1 A

The sun happily peeked through the curtains.
1 A

The washing machine laughed at our efforts to fix it.
1 A

The frost painted designs on the window panes.
1 A

"Traffic is crawling along the expressway," the traffic reporter
1 A
announced from her helicopter.

The swamp breathed foul smells across the valley.
1 A

The tornado leaped at us before we could take shelter.
1 A

The woodpecker wears a red hood and collar.
1 A

Wind kisses the trees and the clean sky above.
1 A

The trees grabbed for Kim with their scrawny arms.
1 A

The moon was rocking in the stormy cloud.
1 A

The leaves whispered a song in the night.
1 A

Wind made the clothes on Mrs. Wright's clothesline dance a fast jig.
1 A

The flowers stretched their petals and yawned in the early morning dew.
1 A A

When Mike wrote, the pencil ran across the page.
1 A

When the wind came up, Tina's hat somersaulted off her head.
1 A

The pointer tapping on the chalkboard spoke sharply.
1 A

The climbing roses are wedded to the trellis.
1 A

Clover blossoms nodded their heads sleepily in the light summer breeze.
1 A

The thick brown smog spoke of danger and discomfort to the people of the city.
1 A

The printing press wasn't working right. It spit ink all over the papers.
1 1 A

Verb is comparison element

Flour snowed all over the kitchen.
1 2

The carousel wheeled to the music.
1 2

The drums coughed at regular intervals.
1 2

The ivy vine guards the garden gate.
1 2

His feet plowed through the sticky swamp.
1 2

Roses people the garden.
1 2

The engine iron fisted into the dark mountain tunnel.
1 2

The baby dogged my footsteps.
1 2

The angry woman bulled her way through the red doors of the store.
1 2

The fire charcoaled the night.
1 2

The crowd thundered its applause.
1 2

The man bottled up his emotions.
1 2

John captains our house.
1 2

NOUN METAPHORS

Suddenly, with the roar of an angry giant, the thunder announced the coming storm.
A 2 1

They ate the brick hard cake.
2 A 1

The flowers reached out their arms and turned their mouths to the sky.
1 A A

The ship hunts the harbor's arms and the harbor's eyes.
1 A A

The little waves (1), with their soft white hands (A), wash away the footprints in the sand.

Last Saturday, the wind (1) was in a mischievous mood (A).

The wind passing through caused a trembling (A) of the leaves (1).

The ghostly shivering (A) of a bugle note (1) came through the air.

The fire (1) swept through the forest, burning everything in its path with its fiery breath (A).

As the black cape (2) of darkness (1) swept across the swamp, the rain let up.

The sun raised the curtain (2) of the night (1).

The polar bear has a blanket (2) of fur (1).

The sailor's will unlock the vast storehouse (2) of the sea (1).

The wolf (2) of hunger (1) hunted everyone.

Her mind kept burning the coals (2) of a thought (1).

Soft, soft pillows (2) are in the sky.

I can see the electric lights (2) of the sky.

III. HYPERBOLE

She caught a fish a mile long.

She has zillions of muscles.

He's so strong he can pick up a house with one hand.

There's a lake under the sink!

That dog is a horse!

I'm so hungry that I could eat a whole cow.

The wind is blowing about a million miles an hour.

That sailor snores so loudly that he can blow the ship off its course.

The wind that hit the town was so big that it blew away half the town.

The wind was so strong that it took the horseshoes off the horses.

The weather is so hot it must be at least a million degrees outside.

My friend has such long legs that he can step over a mountain range.

She blew so hard that she sounded like a thousand hurricanes.

Jane was so mean that not even the sharks would have her.

My friend John is so tall that he can look down on the tops of the giant redwoods.

Mary sneezes so hard that she can blow the whole house down the hill.

The man's brow was so wide that he had to wipe it with a tablecloth rather than a handkerchief.

He's so tall that he couldn't wear a top hot to his own wedding for fear it would crack open the sky!

IV. OXYMORON

ADVERB + ADJECTIVE

sweetly sour
falsely true
guiltily innocent
weakly strong
seriously funny
painfully pleasurable
comfortably miserable
beautifully ugly
immensely slight

ADJECTIVE + NOUN

quiet noise
living death
sweet pain
clean dirt
cruel kindness
thunderous silence
heavy lightness
wise fool
sad joy
cheerful pessimism
good killer
dishonorable honor
conspicious absence
harmonious discord
luxurious poverty
strenuous idleness
relaxed tenseness
rational hysteria

V. SUBSTITUTION

Substitution	Referent
sail (part)	ship
motor (part)	automobile
mouths to feed (part)	people to feed
army (whole)	administrative personnel of army
roofs (part)	houses
waves (attribute)	ocean
rubbers (attribute)	footgear made of rubber
silver (attribute)	money
canvas (attribute)	sail
steel (attribute)	sword
bread (subordinate)	food
cutthroat (subordinate)	assassin
arms (superordinate)	rifles
vehicle (superordinate)	bicycle
creature (superordinate)	man
weapon (superordinate)	sword
vessel (superordinate)	ship
crown (association)	king
wealth (association)	rich people
labor (association)	working force and unions
capital (association)	business and business persons operation under capitalism
White House (association)	the President
brass (association/attribute)	military officers
Pentagon (association)	the Defense Department
pen (association)	writers
bottle (association/attribute)	wine
Madison Avenue (association)	advertising industry
Broadway (association)	plays produced
sweat (association)	hard labor
Java (association)	coffee
grandstand (association)	audience
heart (association)	courage/love
press (subordinate)	media
pulpit (association)	religion
grave (association)	death
gray hairs (association/attribute)	age
tears (association)	sadness
Homer (association)	his works
Shakespeare (association)	his plays
rhyme (attribute)	poem

VI. IDIOMS

TWO-WORD VERBS

break off	- stop, discontinue
out	- escape
	- develop rash
	- arise, begin suddenly
bring about	- cause
off	- accomplish
on	- cause
to	- revive
up	- rear
	- introduce in discussion
call down	- reprimand
for	- come to get
	- require, demand
off	- cancel
on	- visit
up	- telephone
	- gather, muster
catch on	- understand
	- become popular
come about	- happen
across	- find or meet
around	- become agreeable
by	- acquire
down with	- catch (disease)
in	- be (handy, useful)
into	- inherit
off	- be successful
to	- regain consciousness
count in	- include
on	- rely on
out	- exclude
cut down	- reduce
in (on)	- interrupt
off	- disinherit
out	- quit
up	- misbehave
drop in (on)	- visit without notice
out (of)	- leave, quit
fall behind	- make less progress
in	- line up
off	- decrease
out	- disagree
through	- fail

go ahead	- continue
along with	- agree
at	- attack
for	- be attracted to
off	- fire, explode
over	- look over, review
under	- fail
with	- harmonize
	- to date
hang out	- to frequent
back	- be timid
around	- loiter
on to	- keep
hit on	- devise, find
hold down	- keep (a job)
off	- abstain
out	- last
	- continue to resist or endure
up	- rob
	- delay, stop
with	- agree
jump on	- scold
knock off	- stop (work)
out	- make unconscious
	- make stop functioning
leave off	- stop
out	- omit
look down on	- scorn
back on	- recall
up	- search for
	- call on
	- improve
up to	- respect
pass for	- be mistaken for
out	- lose consciousness
pick on	- tease
up	- take in car
	- learn casually
pull off	- succeed
over	- drive to side and stop
through	- recover
up	- stop (vehicle)

run across	- find unexpectedly
down	- say unkind things
for	- be candidate for office
into	- meet by chance
out (of)	- exhaust supply
through	- consume
	- look at, read, say quickly
stand by	- aid, support
for	- represent
	- tolerate
out	- be conspicious, prominent
take after	- resemble
back	- retract
down	- write, record
for	- mistake for
in	- include
	- deceive
	- make smaller
	- listen to
off	- leave ground
on	- imitate
turn in	- go to bed
into	- transform into
on	- become unfriendly toward
out	- result
up	- be found

IDIOMATIC COMPOUNDS

1. Verb + Particle: Some Xs Y...

a. XY

cleanup
cookout
grown-up
hideout
leftover
blastoff
makeup
runaway
dugout
lookout
pickup
takeoff
breakdown
holdup
roundup
blackout
crackdown
crackup
cutback
dropout
flashback
getaway
hang-up
payoff
pushover
put-down
put-on
ripoff
setup
splashdown
throwaway
turnaround
turn-on
walk-out

b. YX

outfit
underwear
overflow
touchdown
downpour
outline
overhang
outcome
outpost
outlet
bypass
overpass
underpass

2. Predicate + Subject: The X is (a) Y = YX

a. Y = noun

hallway
nighttime
boyfriend
dandelion
noontime
schoolhouse
copperhead
stairway
summertime
springtime
glassware
textbook
handlebar
homeland
pathway
pipeline

b. Y = adjective

1. YX is a kind of X (endocentric)

blackboard
goldfish
highway
highchair
blackbird
bluebird
silverware
blackberry
blueberry
hardball
highland
loudspeaker
roundhouse
softball
wildcat
gentleman
hardware
wildlife
freeway
Frenchman
livestock
blueprint
flatboat
rawhide

2. YX is not a kind of X (exocentric)

goldenrod
redbreast
redwood
sweetheart
broadside
redcoat
hardback
hardtop
longhorn

3. Possessive: The X has (a) Y.

a. XY

doghouse
fingernail
horseshoe
eyesight
seashore
beehive
birdcage
doorbell
cornstalk
sealskin
hillside
pigtail
windowpane
corncob
hilltop
sheepskin
watercolor
cowhide
farmyard
fireside
rooftop
seacoast
turtleneck

b. YX

bedroom
motorboat
sandbox
speedboat
watermelon
rattlesnake
stepladder
storybook
snowstorm
armchair
woodpile
sandbar
sugarcane
thunderstorm
grassland
parkway
windstorm
ball-point
matchbook
pantsuit
soundtrack
waterbed

4. Subject + Verb: The X Ys (...).

a. XY

earthquake
headache
sunburn
snowdrift
toothache
stomachache
sunset
waterfall
frostbite
snowfall

b. YX

flashlight
popcorn
leapfrog
driftwood
whirlwind
cease-fire
flashcube
guardrail
hatchback
litterbug
turntable

5. Verb + Object: Someone/Something Xs the Y.

a. XY

breakfast
postcard
scarecrow
turnpike
wheelbarrow
rowboat
volleyball
crossbones
drawbridge
turnstile
ripcord
split-level

b. YX

haircut
toothbrush
toothpick
haystack
lifeguard
newsprint
carload
mousetrap
spotlight
billfold
shipwreck
self-respect
carpool
hairdo
newscast

c. YXer

dishwasher
shoemaker
sheepherder
skyscraper
storekeeper
taxpayer
woodcutter
anteater
housekeeper
schoolteacher
storyteller
caretaker
homemaker
scriptwriter
weight-watcher

d. YXing

Thanksgiving
dressmaking
shipbuilding
sight-seeing
bookkeeping
merrymaking
airconditioning
arm-twisting
daylight-saving
face-lifting
wiretapping

6. Subject + Object of preposition: The X is preposition (the/a) Y = YX.

a. for: The X is for (a/the) Y.

ashtray
bathtub
coffeepot
mailbox
tablecloth
toothpaste
bathrobe
buttonhole
chalkboard
dishcloth
eyeglasses
shoelace
wastebasket
classroom
flowerpot
handcuff
mousetrap
notebook
teaspoon
battlefield
fishbowl
saucepan
teacup
wristwatch
barbershop
flagpole
hairpin
playtime
farmland
footpath
keyhole
clothesline
mealtime
bikeway
earplug

b. Location: The X is from in/on/at/etc. (a/the) Y.

backyard
rainbow
sidewalk
spaceship
airliner
seashell
seaweed
sideshow
background
campfire
doorstep
earthworm
farmhouse
housework
headlight
meadowlark
backbone
doorknob
eyebrow
eyelash
moonlight
classmate
eardrum
eyeball
eyelid
saddlebag
starlight
teammate
topsoil
headline
moonflight
moonrock
spacecraft

c. like: The X is like (a) Y.

butterfly
peanut
strawberry
bulldog
buttercup
jellyfish
starfish
catbird
catfish
eggplant
sunflower
boxcar
dragonfly
houseboat
pickax
rosewood

7. Verb + Object of preposition: Someone/Something Xs (noun) preposition (the/a) Y.

a. XY

playground
playmate
playpen
playroom
playhouse
driveway
spyglass
washcloth
sawmill
workshop
angleworm
fishhook
paintbrush
pitchfork
washtub
wishbone
storehouse
surfboard
clipboard
runway
storeroom
blindfold
grindstone
skateboard
sweatshirt

b. YX

grasshopper
typewriter
windshield
thumbtack
backstop
needlework
woodwork
daydream
handspring
handwriting
moonwalk
carhop
centerfold
moonshot
rainwear
skydiver/skydiving
slipcover
speed-reading

APPENDIX B

AFFECTIVE LANGUAGE

I. CONNOTATION

NEUTRAL TERMS FOR CONNOTATIVE FRAMES

book	face	place (noun)
city	food	pen
clip	house	shop (noun)
cloth	paper	

CONNATIVE WORD SETS

Level A

NOUNS

Term	Negative Connotation	Positive Connotation
animal	beast brute creature	critter
dog canine	cur mongrel mutt	pooch
doctor physician	quack	healer
horse	nag plug	steed charger

MODIFIERS

Term	Negative Connotation	Positive Connotation
cold	raw sharp	brisk cool
dark	dreary murky gloomy	
fast	abrupt rash hasty	speedy swift quick

CONNOTATIVE WORD SETS (continued)

Level B

NOUNS

Term	Negative Connotation	Positive Connotation
dream	trance nightmare	reverie
guard	warden keeper	protector sentinel
job	chore stint task	post calling pursuit
police officer	flatfoot fuzz pig	constable marshall gendarme

VERBS

Term	Negative Connotation	Positive Connotation
catch apprehend capture arrest	sieze snare snag snatch trap grab	
copy	mock ape	
cry	wail whimper moan whine snivel blubber	
look watch observe	gawk glare gape stare	gaze

VERBS (continued)

Term	Negative Connotation	Positive Connotation
rule	control	reign
govern	dominate	
smile/laugh	smirk	beam
	sneer	grin
	snicker	chuckle

MODIFIERS

Term	Negative Connotation	Positive Connotation
little	puny	diminutive
	stunted	
old	senile	mature
	stale	venerable
	archaic	
slowly	sluggishly	leisurely
young	juvenile	youthful

Level C

NOUNS

Term	Negative Connotation	Positive Connotation
child	rascal	moppet
youngster	hoyden	son
descendant	delinquent	daughter
progeny	urchin	tot
	runt	cherub
	kid	
ruler	autocrat	sovereign
man	flunky	gentleman
	hireling	chevalier
	lackey	paladin
people (crowd)	horde	guests
throng	mob	company
multitude	herd	
assembly	swarm	
gathering	pack	
	mass	
	rabble	

NOUNS (continued)

Term	Negative Connotation	Positive Connotation
woman	broad	lady
	dame	damsel
	skirt	dowager

VERBS

Term	Negative Connotation	Positive Connotation
ask	summon	
inquire	beg	
request	demand	
petition	interrogate	
call (out)	bellow	
	blare	
	shriek	
	screech	
	scream	
change	mutate	modify
	mutilate	transform
make	fabricate	create
remain (stay)	loiter	linger
	dally	tarry
speak	babble	chat
	gab	confer
	gossip	converse
	jabber	reason
	mumble	
	argue	
	murmur	
	prattle	

MODIFIERS

Term	Negative Connotation	Positive Connotation
big	ponderous	prodigious
different	strange	disparate
	contrary	diverse

MODIFIERS (continued)

Term	Negative Connotation	Positive Connotation
thin	bony gaunt scrawny skinny	fine lean lithe slender slight slim spare

Level D

NOUNS

Term	Negative Connotation	Positive Connotation
teacher	pedagogue pedant	mentor preceptor educator

VERBS

Term	Negative Connotation	Positive Connotation
plan	scheme connive plot conspire	design devise propose
mix	scramble shuffle jumble	amalgamate coalesce fuse blend
show	expose disclose reveal flaunt	

MODIFIERS

Term	Negative Connotation	Positive Connotation
empty	blank hollow	clear lucid
rich		prosperous opulent plush

II. IMAGERY*

VISUAL I: Still and/or action images, without figures of speech

She has long, shiny black hair and bright blue eyes.

The package was wrapped in shiny silver paper and tied with bright red ribbon.

The sky was a brilliant blue, and the sun was dazzlingly bright.

The brilliant rainbow gave dazzling color to the sky.

The old man's face was wrinkled and covered with a long, white beard.

The rich, red glow of the ruby filled the room with a soft light.

The cherry tree was covered with bright pink blossoms that swayed in the breeze.

Inside the pyramids, they found rooms filled with sparkling gold.

The frog's skin was bright green and shiny. Golden lumps and golden bumps covered his body.

Bare, blackened branches of once lovely trees stood outlined against the smoky sky.

White ashes lay piled in smoking heaps where flowers had once bloomed.

In the center of the store was a bright red bicycle with a black leather seat and chrome spokes that glittered as the wheels moved.

Great billows of gray smoke darkened the blue sky.

Grey clouds floated across the sky and covered the sun.

GUSTATORY IMAGERY I: Images without figures of speech

John bit into the delicious cheeseburger topped with mustard and pickles.

The savory ham was a delicious change from ordinary hamburger.

Jan ate the orange slowly, enjoying each sweet, juicy bite.

The tangy taste of the cold lemonade refreshed him.

Tart, juicy lemons grow in the sun.

*Before these images are incorporated into instruction, they will need minor editing for child language when grade levels for sequencing are determined.

They ate hot buttered popcorn, caramel candy apples, and steaming hot dogs covered with yellow mustard and spicy ketchup.

Fudge-a-Mode has the taste of rich walnutty fudge with the texture of smooth cream.

The soup was salty and bitter.

Bitter, salty tears ran down his face and into his mouth.

The rabbits liked the crunchy, sharp flavor of the crisp lettuce.

I want to taste those light, delicious, mouth-watering scrambled eggs.

Nothing tastes better on a hot day than a cool, creamy, strawberry ice cream cone.

My mother gave me a piece of sweet, sticky cherry candy.

OLFACTORY I: Images without figures of speech

The spicy aroma of freshly baked pumpkin pie filled the kitchen.

The aroma of freshly baked bread permeated the air.

The fragrance of pungent oranges filled the room.

The spicy smell of cloves and cinnamon drifted to her nose.

When Kevin opened the front door, the aroma of fresh apple pie wafted through the air.

The burning paper filled the room with the odor of smoke.

This strong and flowery perfume will delight you.

The air was sweet with the scent of flowers and freshly cut grass.

They passed stalls of fragrant flowers and perfumed candles.

The scent of pine trees and campfires filled the air.

The bathroom smelled of soapsuds.

The garden was filled with the scent of roses.

The scent of orange blossoms filled the air.

The meadow was filled with the fragrance of sweet cherry blossoms.

AUDITORY I: Images without figures of speech

The man snored and snorted.

My canary chirps and sings all day long.

The merry cook chuckled loudly as he stirred the popping and bubbling soup.

The wolves howled that night, and Rebecca was afraid.

I awoke to the happy chirping of the birds outside my window.

I heard the whistle of a train in the distance.

The horses clattered down the street.

Tha autumn leaves crackled harshly under the feet of the hunters.

She guffawed, and you could hear the windows shatter.

We heard the sound of honking horns on the cars in the street.

He heard the rumble of thunder far in the distance.

TACTILE I: Images for sensation and touch, without figures of speech

The cat's fur felt silkly smooth and velvety soft.

Lynn picked up the rabbit and stroked its soft, fluffy fur.

The warm breeze softly brushed his cheek.

Kevin knelt down and stroked Skipper's soft fur, while Skipper licked his face.

The sand feels prickly and hot under my feet.

Their hands and feet were numb from the cold.

The sharp needle pricked her finger.

The stinging nettles made Clara's legs burn and itch painfully.

The sun felt warm on my face and the gentle breeze ruffled my hair.

It was hot, sticky, and wet, and their shirts stuck to their backs from the dampness.

I dug my toes into the cool, grainy sand. My skin glowed with warmth from the beach fire.

VISUAL II: Images with similes

The sun looked like a bright orange as it set.

Great billows of gray smoke darkened the blue sky like a curtain.

The kite flew like a feather in the swift breeze.

The hippopotamus resting in the river looked like a boulder with mud on it.

The blimp looked like a whale flying over the stadium.

The violet's leaves looked like purple velvet.

His skin was wrinkled like an accordion.

GUSTATORY II: Images with figures of speech

Smoke choked them and the bitter taste of ashes was in their mouths.

The eggs melt in your mouth like warm butter.

I ate a huge stack of steaming hot pancakes smothered in butter and syrup.

John sank his teeth into the large slice of chocolate-frosted devil's food cake.

Waiting for me on the table was a steaming piece of apple pie and a big glass of milk.

OLFACTORY II: Images with figures of speech

The cat began to smell like a damp and moldy sponge.

The sheets smelled like fresh rain.

The dish smelled like a pan of sour milk.

The air is thick with the odor of murderous exhaust fumes.

She passed stalls flowing with fragrant flowers, spicy ginger, perfumed candles, and sweet oranges.

AUDITORY II: Images with similes

The dentist's drill sounded like a buzz saw to the nervous patient.

The argument sounded like the buzzing of wasps.

Suddenly one foot popped out with a noise like a thunderclap.

The sound of the sleet fell like the beat of tiny feet.

The wind whistled through the trees like a lost child crying in the night.

TACTILE II: Images of kinesthetic responses

The little bluejay trembled in her hand.

A nice warm shiver ran through poor William.

His back tickled in half a dozen places.

William's back had all sorts of zippy feelings.

The snake slithered and slid and wiggled.

The spider web brushed against Lee's face and made her shudder.

The cold wind made Chris shake and shiver.

VISUAL III: Images with metaphors

Heidi's grandfather's hair was a silver helmet in the sun.

His breath came out in clouds of rainbow-colored smoke.

The brightly colored flowers danced in the breeze.

The waves from the storm were huge. Flocks of white foam flew through the air, smearing the windows of the houses above the cliff.

Smoke curled from the chimneys of the small houses.

The trees, lakes, and villages far below were all blended into a gigantic painting of bright green, blue, and brown patterns.

When the branches swayed, millions of diamonds flashed and glowed.

AUDITORY III: Images with metaphors

The strings sang when the tennis ball hit the racket.

The raindrops clattered on the tin roof.

"Plink," "plink," "plink." The water faucet gurgled all night long.

The animals squeaked and twittered and whispered.

The squealing fire engines raced down the street with their sirens whining.

The nasty warlock cackled loudly as he whisked away.

The bus screamed to a halt, and the children shrieked with glee.

The engine suddenly began to cough and sputter.

The deep, muffled booming of the old clock startled us. With a whirr and a creak, it began to strike the hour.

"Crump." Another round of cannon shells rocked the ground with explosions.

The whistling scream of the shells was almost more than the troops could bear.

The only sound in the room was the loud tick-tock spoken by grandfather's clock.

His feet plowed through the sticky, gummy swamp.

TACTILE III: Images with figures of speech

The freshly paved tar road felt like molasses under our feet.

The freezing wind felt like prickly pine needles against my skin.

The light breeze just brushed the treetops like a feather.

The steady throb of the great engine was like hammer blows to my head.

The sticky glue clung to the smooth wood.

The meadow shook and trembled from the earthquake.

They headed back into the steaming, stinging, sticky jungle.

An icy cold blast of wind blew out over the shivering land.

Maria trembled as the cool seabreeze stroked her arms.

The old rocking chair shuddered when Sally sat down in it.

Their faces were raw and sore from the playful slaps of the cruel wind.

The cat's fur felt silky smooth and velvety soft.

COMBINED IMAGERY I: Images without similes and metaphors

Marina petted the soft, smooth fur of the brown-spotted kitten.

The snake slithered through the thick mud and coiled close beside him.

The children saw many, many more animals--slithering snakes, brightly colored birds, glistening fish.

Everywhere we went tiny bugs buzzed around us and stung our faces and hands.

His face felt hot as fire, and his shoes made a sad tap, tap sound.

He drank the glass of hot apple cider, grabbed at his throat, and gasped. Never had he tasted anything so hot and spicy.

Proud-looking spotted giraffes nibbled at the green leaves on the tree tops.

Brightly striped tigers with rippling skin paced their cages nervously and growled at the children.

It was slimy gray mud, and it was gooey, and it squished through my fingers as I fell.

COMBINATION II: Images with similes and metaphors

The foul musty smell of the old storehouse pinched my nose and burned my eyes.

The mouse squeaked at William and brushed him with his whiskers.

Tender gree grass, wet with dew, tickled our feet as we walked.

The wind bellowed and cursed and blew black dust all over the pretty houses.

Hundreds of people hurried along the crowded streets to the music of many honking horns.

The trains' invasion was followed by the appearance of automobiles that came roaring into town on their strange black rubber feet and spit grey smoke on our little town.

PASSAGES FOR ANALYSIS OF IMAGERY

WINTER MORNING

Winter is the king of showmen,
Turning tree stumps into snow men
And houses into birthday cakes
And spreading sugar over lakes.
Smooth and clean and frosty white,
The world looks good enough to bite.
That's the season to be young,
Catching snowflakes on your tongue.

Snow is so snowy when it's snowing
I'm sorry it's slushy when it's going.

--Ogden Nash

SLAVE OF THE MOON

The sea rushes up
To eat the muddy shore,
Slips back into the waves
To return once more.

Spluttering, foaming, frothing
Pulling at the land
Again it tries to eat
The dampened, salty sand.

But will it reach
Its destination soon
Or must it always be
The slave of the moon?

--Mary Yarman

October is the richest of the seasons: the fields are cut, the granaries are full, the bins are loaded to the brim with fatness, and from the cider-press the rich brown oozings of the York Imperials run. The bee bores to the belly of the yellowed grape, the fly gets old and fat and blue, he buzzes loud, crawls slow, creeps heavily to death on sill and ceiling, the sun goes down in blood and pollen across the bronzed and mown fields of old October.

--Thomas Wolfe

III. EUPHEMISMS FOR DEATH

I. Euphemisms for names

A. For death

1. the Grim Reaper

2. the Pale Horseman

B. For the dead person

1. the late (name)

2. the body

3. the remains

4. the departed

5. the deceased

C. For the cemetery--the memorial park

II. Euphemisms for actions

A. Being buried

1. to be laid to rest

2. to be consigned to earth

B. For dying

1. Euphemisms for rest

a. lay down one's burden

b. be out of one's misery

2. Euphemisms for actions

a. breathe one's last

b. bite the dust

c. give up the ghost

d. answer the last roll call

3. Euphemisms for departure

   a. be with the angels

   b. pass on, away

   c. go to the last roundup

   d. have left us

   e. give up the earthly life

   f. be gone to a well-earned rest

   g. have gone from us

   h. have gone home

   i. be called to one's final reward

   j. be translated into another world

   k. be with the angels

   l. have gone to the Great Beyond

   m. have gone the way of all flest

4. Euphemisms for sleep

   a. have been called to the eternal sleep

   b. be asleep with Jesus

IV. SEXIST LANGUAGE

PASSAGES

Passages with masculine pronoun for indeterminate sex

Sexist	Non-Sexist
Whatever his religion, an educated person must be familiar with the Bible.	Whatever their religion, educated people must be familiar with the Bible.
An author has the freedom to write in any way he wishes about any subject he chooses.	Authors have the freedom to write in any way they wish about any subject they choose.
Every writer has an idea he wants to put across. He does not expect you to remember every word he says. But he hopes that his main idea will stick in your mind.	All writers have ideas they want to put across. They do not expect you to remember every word they say. But they hope that their main ideas will stick in your mind.
Each writer has an idea he wants to communicate to the reader.	Every writer has an idea to be communicated to the reader.
In summary, the poet should use the form that best fits his subject matter. He can use an existing set of rules or invent his own. Whichever he does, the poem should be based on careful repetition of rhythms and sounds; but the rhythm doesn't necessarily have to be regular, and the sound patterns don't necessarily have to be rhymes.	In summary, poets should use the form that best fits their subject matter. They can use an existing set of rules or invent their own. Whichever they do, their poems should be based on careful repetition of rhythms and sounds; but the rhythm doesn't necessarily have to be regular, and the sound patterns don't necessarily have to be rhymes.

Passages with Generic

Sexist	Non-Sexist
For they were first created when the world was younger and man was a simpler creature.	For they were first created when the world was younger and people were simpler creatures.

The groups that man forms are studied by social scientists called sociologists. Sociologists study how groups are formed, how they operate, and how they change. This study helps us understand why man acts as he does.

Man has lived on earth for a very long time. He chose many different kinds of places to make his home and to form his communities. Wherever man lived, he left evidence of his having been there.

Fortunately, no one spends his life all alone on an island. A child is born into a family group. Later he plays with other children and form play groups. As he grows up he may join such groups as the Scouts, a band, or a ball team.

For a long time it was believed that these African Negroes were bought as slaves. Today's historians say they were kept as servants by the persons who paid for them. Historians know that some of them later became free men. Historians also know the names of three of them. They were Antony, Isabella, and Pedro.

Primitive man worshiped many gods and revered the spirits of his tribal ancestors. These gods and spirits gave him crops to eat and animals to hunt and children to love and care for him. They protected him against accident, disease, and death. They gave him strength and cunning in battle, and wisdom in family and tribal matters. But a man was not endowed with these gifts until he proved himself worthy of them.

The groups that people form are studied by social scientists called sociologists. Sociologists study how groups are formed, how they operate, and how they change. This study helps us understand why people act as they do.

People have lived on earth for a very long time. They chose many different kinds of places to make their homes and to form their communities. Wherever people lived, they left evidence of their having been there.

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SEXIST COMPOUNDS

Compounds other than *-man* compounds

forefather	forebear, ancestor, predecessor
saleslady	salesperson, clerk
housewife	homemaker

Historic and Generic

workman	worker
badman	outlaw
caveman	cave dweller
nobleman	noble, aristocrat
mankind	people, humanity, human beings
countryman	compatriot
man-made	synthetic, manufactured, machine-made, human-made, hand-made

Leisure Activities, Volunteer/Appointed Positions

baseman	person on base
fisherman	fisher
horseman	(horseback) rider, horse breeder, trainer
huntsman	hunter
marksman	sharp shooter
spokesman	spokesperson
craftsman	artisan
sportsman	athlete, sports enthusiast
chairman	coordinator, moderator, head, chairperson, chair

Professions

watchman	guard
seaman	sailor
boatman	sailor
fireman	firefighter
herdsman	herder (shepherd, cowherd)
milkman	milk carrier
mailman	mail/letter carrier
postman	letter carrier
salesman	salesperson, clerk
policeman	police officer
patrolman	patrol officer, highway officer
businessman	business executive, business manager, business person
weatherman	weathercaster, weather reported
woodsman	forester
newsboy	newspaper carrier
brakeman	brake operator
clergyman	member of the clergy, minister, priest, rabbi [pl = clergy]
anchorman	anchor, anchorperson
newsman	newscaster, (news) reporter, correspondent
newsboy	newspaper carrier

APPENDIX C

CONFUSING LANGUAGE: WORDS ORGANIZED FOR INSTRUCTION

I. VISUALLY CONFUSING WORDS

Level A:

angel-angle
bath-bathe
beside-besides
biter-bitter
carton-cartoon
cloak-clock
dairy-diary
desert-dessert
hanged-hung
later-latter
loose-lose
mole-mold
petal-pedal
quiet-quit-quite
shed-she'd
shell-she'll
unit-unite
wed-we'd
well-we'll

Level B:

advice-advise
alley-ally
ballet-ballot
bellow-below
chief-chef
cloth-clothe
conscience-conscious
coral-corral
corps-corpse
decease-disease
decent-descent
device-devise
eldest-oldest
famine-feminine
pastor-pasture
partition-petition
poplar-popular
recent-resent
suit-suite

Level C:

accent-ascent-assent
allusion-illusion
cache-catch
campaign-champagne
contemptible-contemptuous
coup-coupe
crotch-crouch
defer-differ
emigrant-immigrant
enclose-inclose
ensure-insure
massage-message
moral-morale
palm-psalm
respectably-respectfully-
respectively
want-wont-won't

Level D:

appraise-apprise
attach-attache
access-assess
barbaric-barbarous
credible-credulous
decry-descry
desirable-desirous
desperate-disparate
disinterested-uninterested
eminent-imminent
enactive-inactive
factitious-fictitious
filet-fillet
fort-forte
immoral-unmoral
ingenious-ingenuous
luxuriant-luxurious

II. HOMOPHONES

Level A:

/i/:	be-bee
	meat-meet
	sea-see
	steal-steel
/ɪr/:	dear-deer
	hear-here
/e/:	ate-eight
	brake-break
	hay-hey
	made-maid
	plain-plane
	way-weigh
/ɛr/:	fair-fare
/ɛ/:	read-red
/æ/:	ant-aunt
/ɔr/:	war-wore
/o/:	road-rode
/u/:	wood-would
/(y)u/:	blew-blue
	threw-through
	to-too-two
/ʌ/:	son-sun
/aw/:	hour-our
/ay/:	buy-by-bye
	hi-high
/h/:	hole-whole
/n/:	knew-new
	knot-not
/aw/, /r/:	flour-flower
/n/, /o/:	know-no
/w/, /ʌ/:	one-won
/w/, /č/:	which-witch

Level B:

/i/:	we'd-weed
	ceiling-sealing
/ɛr/:	their-there-they're
/r/:	your-you're
/s/:	its-it's
	who's-whose
/w/, /l/:	we'll-wheel
/s/, /t/:	guessed-guest
	passed-past
/ɪ/, /d/:	billed-build
/e/, /d/:	wade-weighed
/o/, /d/:	road-rode-rowed
/ay/, /d/:	find-fined
	mind-mined
	tide-tied
/z/:	close-clothes
/i/, /z/:	frees-freeze
/(y)u/, /z/:	chews-choose
/n/, /o/, /z/:	knows-nose

Note: Homophones involving /w/ are homophonous only in dialects without /hw/.

Level C:

/i/:	beat-beet
	peace-piece
	read-reed
	sundae-Sunday
	we-wee
	weak-week
/e/:	grate-great
	mail-male
	main-mane
	pail-pale
	pain-pane
	sail-sale
	stake-steak
	tail-tale
	waist-waste
/ɛr/:	bare-bear
	berry-bury
	fairy-ferry
	hair-hare
	marry-merry
	stair-stare
/ɛ/:	lead-led
/ɔ/:	hall-haul
/ɔr/:	for-fore-four
	oar-or-ore
/o/:	sew-so-sow
	toe-tow
/(y)u/:	root-route
/ʌ/:	some-sum
/ʌr/:	fir-fur
/ay/:	die-dye
/əl/:	capital-capitol
/n/:	in-inn
	knight-night
/r/:	rap-wrap
/t/:	but-butt
/z/:	desert-dessert
/ɪ/, /m/:	him-hymn
/e/, /s/:	base-bass
/o/, /l/:	pole-poll
/w/, /ɛ/:	weather-whether
/w/, /ɛr/:	ware-wear-where

Level D:

/i/:	heal-heel-he'll
/e/:	wait-weight
/ɔr/:	warn-worn
	forth-fourth
/d/:	band-banned
/s/, /t/:	missed, mist
/e/, /s/, /t/:	paced-paste
/o/, /d/:	bold-bowled
	toed-towed-toad
/l/, /aw/, /d/:	allowed-aloud
/ay/, /d/:	side-sighed
/o/:	bolder-boulder
/ər/:	hangar-hanger
/ay/, /r/:	higher-hire
/ks/:	acts-ax
	tacks-tax
/o/:	hoes-hose
/e/, /z/:	raise-rays
/ay/, /z/:	sighs-size
/e/:	lain-lane
/o/:	moan-mown
	shone-shown
	throne-thrown
/s/, /i/:	scene-seen

Level E:

/i/:	cheap-cheep
	flea-flee
	peal-peel
	real-reel
	seam-seem
/ɪr/:	peer-pier
/e/:	bail-bale
	pray-prey
	slay-sleigh
	straight-strait
	vain-vane-vein
/ɛr/:	pair-pare-pear
	stationary-stationery
/ɔr/:	boar-bore
	coarse-course
	hoarse-horse
	pore-pour
/o/:	doe-dough
	loan-lone
	sole-soul
/(y)u/:	do-dew-due
	flew-flu-flue
/ʌr/:	heard-herd
/ay/:	aye-eye-I
	sight-site
	lie-lye
	might-mite
/əl/:	idle-idol
	principal-principle
/k/:	cord-chord
/s/:	cell-sell
	cent-scent-sent
/w/:	whine-wine
/ə/, /ks/:	accept-except
/d/, /əl/:	pedal-peddle
/n/, /i/:	knead-need
/r/, /ay/:	right-rite-write
/s/, /i/:	cereal-serial
/š/, /u/:	chute-shoot
/w/, /e/:	wail-whale

Level F:

/i/:	he'd-heed
/ay/:	aisle-I'll-isle
/ə/, /d/:	addition-edition
/i/, /i/:	chili-chilly
/h/, /i/:	holy-wholly
/t/:	leased-least
/ɔr/, /d/:	bored-board
/s/, /t/:	mussed-must
/z/:	pleas-please
/e/, /z/:	praise-prays-preys
/ɔ/, /z/:	clause-claws
/(y)u/, /z/:	crews-cruise
/ɔr/:	boarder-border
/u/, /ər/:	roomer-rumor
/s/, /ər/:	seller-cellar
/o/:	groan-grown
/ən/:	lessen-lesson

Level G:

/i/:	beach-beech
	creak-creek
	feat-feet
/e/:	rain-reign
	vale-veil
/ɛr/:	air-err-heir
/ɔ/, /i/:	ball-bawl
/ɔr/:	core-corps
	oar-sore
/ʌr/:	colonel-kernel
/aw/:	foul-fowl
/ə/:	currant-current
/ər/:	altar-alter
/m/:	plum-plumb
/r/:	ring-wring
	rung-wrung
/f/, /ə/:	profit-prophet
/r/, /ən/:	baron-barren
/s/, /əl/:	council-counsel
/w/, /i/:	suite-sweet

III. HOMOGRAPHS

Level A: Vowel changes	Level B: Voicing changes
bass	abuse
bow	close
dove	excuse
lead	house
live	use
mobile	
mow	
primer	
read	
row	
sewer	
sow	
tear	
wind	
wound	

Level C: Stress change (I)	Level D: Stress change (II)
combat	decrease
compact	defect
compound	desert
compress	detail
conduct	produce
construct	progress
content	project
contest	protest
contract	
converse	
exploit	
export	
extract	

Level E: Stress change (III)	Level F: Miscellaneous changes
discard	console
discharge	digest
incense	entrance
incline	ferment
perfect	invalid
permit	minute
subject	object
suspect	refuse

Level G: ate	Level H: Persons (I)
appropriate	ally
deliberate	alternate
elaborate	associate
predicate	convert
	convict
	delegate
	graduate
	initiate

Level I: Persons (II)	Level J: Objects
advocate	(compound)
(alternate)	(discard)
escort	(export)
(convert)	(extract)
(graduate)	import
rebel	insert
	present
	reject

Level K: Adjectives	Level L: Acts
animate	(abuse)
approximate	(combat)
(compact)	conflict
moderate	contrast
(perfect)	insult
separate	(protest)
	recall
	torment
	(use)

Level M: Results	Level N: Containers, means
(decrease)	confine
(discharge)	(house)
estimate	(permit)
increase	refill
record	relay

Note: Words in parentheses are also included in earlier levels.

IV. WORDS WITH MULTIPLE MEANINGS

Different Parts of Speech

Level	Both meanings familiar	Only one meaning familiar
A	duck (bird/to dodge) 4-92/4-80 fall (season/to drop) 4-96/4-90 mine (my/in ground) 4-90/4-84 park (car/playground) 4-93/4-89 play (have fun/on stage) 4-94/4-92 saw (did see/tool) 4-90/4-89	check (money/to stop) 4-80/6-75 fine (nice/money) 4-75/6-77 hold (to grasp/in ship) 4-91/6-88 just (only/fair) 4-81/6-78 stole (did steal/clothing) 4-73/6-70
B	beat (in music/to hit) 4-86/4-81 bit (bridle part/did bite) 4-85/4-80 felt (did feel/cloth) 4-91/4-73 ground (earth/did grind) 4-97/4-75 orange (fruit/color) 4-97/4-79 pet (animal/to stroke) 4-91/4-77 stick (piece of wood/to glue) 4-93/4-76 trip (to fall/journey) 4-88/4-86	bear (animal/to carry) 4-94/8-75 count (to enumerate/titled person) 4-84/6-69 down (not up/feathers) 4-93/8-59 draw (to sketch/a tie) 4-98/6-68 fast (quick/go without food) 4-88/6-67 rock (stone/to move) 4-86/8-71 tan (color/to work leather) 4-88/8-68
C	can (to preserve food/container) 4-74/4-73 left (went away/not right) 4-82/4-72 plain (flat land/not fancy) 4-75/4-74 present (gift/here) 4-83/4-67 ring (on finger/to sound a bell) 4-84/4-78 roll (to turn over/food) 4-89/4-68 rose (flower/did rise) 4-92/4-68 safe (not dangerous/for money) 4-93/4-68 second (1/60 minute/2nd) 4-84/4-76 will (document/future) 4-74/4-71	best (most good/to beat) 4-90/8-43 chair (seat/to preside) 4-91/12-77 die (become dead/mold) 4-84/10-76 flat (level/apartment) 4-79/10-75 long (not short/wish) 4-73/12-77 pink (color/to cut) 4-95/12-67 stem (of plant/to stop) 4-70/12-74 till (until/money drawer) 4-76/10-70

NOTE: The words in parentheses indicate approximate meanings. The numbers are the corresponding Dale and O'Rourke (1976) scores: The first number indicates grade level; the second number indicates the percentage of students at that grade level who knew the meaning of the word.

WORDS WITH MULTIPLE MEANINGS (continued)

Same Part of Speech

Level	Both meanings familiar	Only one meaning familiar
A	bank (savings/river) 4-96/4-83	game (play/animals) 4-95/6-68
	coat (jacket/fur) 4-95/4-87	lick (with tongue/beat) 4-82/6-68
	day (24 hours/daylight) 4-90/4-89	page (of book/person) 4-95/6-83
	letter (missive/of alphabet) 4-95/4-82	plant (flora/factory) 4-95/6-70
	nail (carpentry/finger) 4-93/4-87	pupil (student/of eye) 4-81/6-76
	pipe (for smoking/tube) 4-95/4-83	rich (money/food) 4-91/8-84
	run (walk fast/operate) 4-97/4-81	rod (stick/measure) 4-77/6-84
		school (building/fish) 4-94/6-93
B	ball (toy/dance) 4-91/4-75	bill (beak/law) 4-84/8-83
	bat (baseball/animal) 4-92/4-75	board (plant/people) 4-82/10-72
	branch (tree/river) 4-93/4-78	box (container/seat) 4-92/8-72
	iron (appliance/metal) 4-84/4-82	leaf (tree/table) 4-92/8-78
	kid (goat/child) 4-85/4-83	meat (animal/nut) 4-67/10-74
	note (missive/musical) 4-92/4-73	party (fun/person) 4-92/10-75
	star (in sky/media) 4-93/4-70	pass (go by/throw) 4-87/10-51
	top (not bottom/toy) 4-83/4-81	plane (airplane/flat surface) 4-93/8-83
	yard (outside house/measure) 4-88/4-87	pound (weight/money) 4-83/6-83
C	arms (body/weapons) 4-86/4-69	bridge (river/ship/dental) 4-92/8-75/10-71
	batter (baseball/cake) 4-84/4-68	busy (at work/fancy) 4-78/12-34
	club (group/stick) 4-80/4-68	dear (loved/expensive) 4-91/12-55
	hard (difficult/not soft) 4-93/4-68	mad (angry/insane) 4-93/12-79
	light (not dark/not heavy) 4-79/4-64	mean (cruel/little value) 4-81/12-52
	plug (stopper/electric) 4-80/4-79	office (room/job) 4-86/12-64
	right (correct/not left) 4-89/4-76	place (put/be second) 4-88/12-56
	ruler (measure/monarch) 4-80/4-76	repair (fix/retire) 4-90/12-33
	spring (water/season) 4-74/4-67	report (news/gun) 4-73/13-58
	tie (necktie/same score) 4-83/4/71	score (points/20) 4-88/10-73
	trunk (elephant/tree) 4-87/4-67	shade (no sun/ghost) 4-78/12-52
		spell (write/relieve) 4-75/13-52

V. WORDS THAT VARY IN SPACE AND TIME

Level A: American English Dialect Variations

corn bread/johnny cake/cornpone
faucet/tap/spicket (spigot)
frying pan/skillet/spider
green beans/string beans/snap beans/pole beans
gutter/eaves trough
pail/bucket
pancake/hotcake/flapjack/griddle cake
seesaw/teeter-totter
skunk/polecat
soda/pop/tonic
sucker/lollipop
sweet corn/roasting ears
wagon/cart (child's)

Level B: International English Variations

British:

bonnet (hood of car)
boot (trunk of car)
football (soccer)
noarding (billboard)
lift (elevator)
lorry (truck)
petrol (gas)
pound (money)
silencer (muffler)
windscreen (windshield)
wireless (radio)

Australian:

billabong (dry stream)
coolibah (eucalyptus)
jumbuck (sheep)
matilda (blanket roll)
squatter (rancher)
station (ranch)
swag (pack)
swagman (tramp)
tucker (food)
tuckerbag (knapsack)

Level C: Obsolete Words

cabriolet	marcel
cakewalk	mead
cooper	phaeton
cuirass	quadrille
cuspidor	saraband
doublet	stanhope
doubloon	thee/thou/ye
dudgeon	thy/thine
fain	tinker
firelock	trencher
galleon	victoria
hauberk	wainwright
jerkin	whence
knickers	whither

Level D: Words with Changed Meaning

closet (small room)
counterfeit (picture)
deer (any animal)
depend (hang down)
desert (empty place)
discover (reveal)
err (wander, stray)
fact (deed)
fond (foolish
gentle (noble)
let (hinder,
offend (strike, attack)
ordinary (a meal)
parts (talent, ability)
person (body)
quick (living)
meat (food)
naughty (rotten)
resolve (ponder)
rude (ignorant)
science (knowledge)
strange (foreign, unfriendly)
success (result)
train (company)
watch (stay awake)